

narrative is the description of the Alhambra and the false stories heard here. In the description of the palace Irving brings a touch of magic, a combination of myth and reality (Irving, 1991: 3). Irving's novels are very similar to fairy tales and correspond in many respects to their criteria: «a long time ago ...», «lived-was ...». In the narrative there is a feeling of enthusiasm, sentimentality, a romantic mood, and all this is mixed with irony. A similar example is the episode when the author, observing from the window the scene of the dedication of a girl in a nun, imagines her grief, unwillingness to tonsure, sympathizes with her lover. Later it turns out that «the heroine of a touching story was not at all young and beautiful; she had no beloved; in the monastery she went of her own free will ...» [10, 89].

Summarizing, we can conclude that Irving «presented» America novel, distinguished by the liveliness of the story, the entertaining story, combined with irony, the charm of the landscape. The writer proceeded from an optimistic view of the world and human nature, did not set out to save the world. None of his compatriots had such a total lack of rebellious spirit, like Irving. He broke with the bourgeoisie as a young man, because he could not reconcile himself to how much revolutionary mood is engendering much harm and harm.

Turning to the image of the past, the folklore of other nations, Irving, for all his «Europeanization» developed a national theme and was a harbinger of a critical realistic trend in American literature. This is what brings Washington Irving to the list of the most outstanding romantics of the USA and confirms his deserved fame as the first original American writer.

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### ABOUT METAPHOR OR ITS USAGE IN “THE TITAN” BY T. DREISER

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**Annotation:** This article presents metaphors, types of metaphors found in English speech, and the diversity of metaphorical speech.

**Key words:** metaphor, speech figure, English literature, task, rhetoric, comparison, similarity.

It is commonly confirmed that a metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison. A metaphor may provide (or obscure) clarity or identify hidden similarities between two different ideas. Metaphors are often compared

with other types of figurative language, such as antithesis, hyperbole, metonymy and simile. One of the most commonly cited examples of a metaphor in English literature comes from the "All the world's a stage" monologue from "As you like it" by W. Shakespeare:

*All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances....*

This quotation expresses a metaphor because the world is not literally a stage, and most humans are not literally actors and actresses playing roles. By asserting that the world is a stage, Shakespeare uses points of comparison between the world and a stage to convey an understanding about the mechanics of the world and the behavior of the people within it.

According to the linguist Anatoly Liberman, "the use of metaphors is relatively late in the modern European languages; it is, in principle, a post-Renaissance phenomenon". In contrast, in the ancient Hebrew (around 1000 B.C.), one finds already vivid and poetic examples of metaphor such as, "*The Lord is my rock, my fortress and my deliverer; my God is my rock, in whom I take refuge, my shield and the horn of my salvation, my stronghold*" and "*The Lord is my shepherd, I shall not want.*" At the other extreme, some recent linguistic theories view all language in essence as metaphorical.

The word **metaphor** itself is a metaphor, coming from a Greek term meaning "transference". The user of a metaphor alters the reference of the word, "carrying" it from one semantic "realm" to another. The new meaning of the word might be derived from an analogy between the two semantic realms, but also from other reasons such as the distortion of the semantic realm, for instance, in sarcasm.

Metaphors are most frequently compared with similes. It is said, for instance, that a metaphor is 'a condensed analogy' or 'analogical fusion' or that they 'operate in a similar fashion' or are 'based on the same mental process' or yet that 'the basic processes of analogy are at work in metaphor'. It is also pointed out that 'a border between metaphor and analogy is fuzzy' and 'the difference between them might be described (metaphorically) as the distance between things being compared'. A metaphor asserts the objects in the comparison are identical on the point of comparison, while a simile merely asserts a similarity through use of words such as "like" or "as". For this reason a common-type metaphor is generally considered more forceful than a simile. There are many examples of metaphor in the novel "The Titan" which was written by Theodore Dreiser, completed in 1914. With the introduction of Berenice Fleming, the pinnacle on the scale of women representing stages in Cowperwood's evolution, the financier begins to see the futility of his financial ventures: "It suddenly came to Cowperwood, with great force, how comparatively unimportant in *the great drift of life* were his own affairs when about him was operative all this splendid will to existence, as sensed by her" [5, 65]. Also, Cowperwood's belief in money's power to solve almost any problem is unaltered, "I haven't seen many troubles in this world that *money* wouldn't *cure*" [5, 358]. The logical consequence of such an insight would have been to solve social troubles with his tremendous financial resources, but Cowperwood neither voices nor attempts such an idea. The only exception is during his final days shortly before his death, though his will remains unfulfilled in reality.

The metaphor category contains these specialized types:

- d) Allegory: An extended metaphor wherein a story illustrates an important attribute of the subject.
- e) Antithesis: A rhetorical contrast of ideas by means of parallel arrangements of words, clauses, or sentences.
- f) Catachresis: A mixed metaphor, sometimes used by design and sometimes by accident (a rhetorical fault).
- g) Hyperbole: Excessive exaggeration to illustrate a point.
- h) Parable: An extended metaphor told as an anecdote to illustrate or teach a moral or spiritual lesson, such as in Aesop's fables or Jesus' teaching methods told in the Bible.
- i) Pun: A verbal device by which multiple definitions of a word or its homophones are used to give a sentence multiple valid readings, typically to humorous effect.
- j) Similitude: An extended simile or metaphor that has a picture part (*Bildhälfte*), a reality part (*Sachhälfte*), and a point of comparison. Similitudes are found in the parables of Jesus.

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## TAYANCH KONSEPTNING LINGVOMADANIY ASPEKTI

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**Annotatsiya:** Ushbu maqolada inson botiniy olamidagi “taqdir” konseptining turli jihatlari, jumladan lingvomadaniy aspektlari muhokama etiladi. Maqolada mazkur konseptning etimologiyasi, sinonimlari, morfologik jihatlari hamda xalq maqollarida ifodalanishi masalalari tadqiq etiladi.

**Kalitso'zlar:** taqdir, qismat, frazeologiya, maqol-matal, konsept, morfologiya.

Taqdirga ishonish barcha lingvomadaniy jamoalarda mavjud. Quyida “taqdir” konseptining lisonda qo'llanilish holatlari, morfologik jihatlari tahlil etiladi:

- 1) «*taqdir-nasiba*» freymi: *taqdirning taqozosi; falakning gardishi; zamonaning zayli;*
- 2) «*taqdir - qismat, yozmish, peshana, tole*» freymi: *og'ir qismat; taqdirga ishonmoq; taqdirga tan bermoq; taqdir (shunday) ekan!; peshanada bor ekan!; taqirdan qochib qutulib bo'lmaydi;* 3) «*taqdir - kelajak, istiqbol*» freymi: *meni uning taqdiri (kelajagi) tashvishlantiradi, uning taqdiridan xavotirdaman; biror kimsaning taqdirini hal qilmoq; o'z taqdirini biror kimsa yoki narsa bilan bog'lamoq; insoniyat taqdiri, insoniyatning kelajagi;* 4) «*taqdir - tarix*» freymi: *bu kitobning taqdiri (tarixi) juda ajoyib; qanday qilib, qaysi shamol uchirib, nechuk (bu yerga kelib qoldingiz)? (kutilmagan uchrashuvda beriladigan savol); nasib qilmagan ekan, peshanaga sig'madi; taqdir taqozosi bilan; yozuv (shum) taqdir va hak.*

Yurtimiz folklori juda qadimiy tarixga ega bo'lib, taqdir konsepti ham turli frazeologizm va maqollarda qo'llanib kelinadi. Quyida bunga misollar keltiriladi: *Ayol degan palaxmon toshi, // Qayerga otsa, shu yerga tushar; Ajal yetdi, // Devona qabul qildi; Ana go'r, mana go'r, // Ishonmasang, borib ko'r; Asov otni taqa to'xtatar; Asragan ko'zga cho'p tushar; Asragan qo'l sinar; Asrayman desa balo yo'q, // O'laman desa — davo; Bandaning boshi — olloning toshi. Betda yurgan bo'riman, // Nasibamdan ko'raman; Beshikdagi bolaning bek bo'lishini kim bilar; Bir mix bir nag'alni, // Bir nag'al bir otni tutar; Bir ko'r — qiyiq, // Bir kar — qiyiq; Bir to'lgan bir sochilar; Boy bo'lmasim bilibman, // Och o'ldirma, xudoyim; Bugun bo'lsa ham shu o'lim, // Erta bo'lsa ham shu o'lim; Bo'ladigan ishning boshi to'g'ri; Bo'rkni tashlab bo'ridan qutulib bo'lmas; Daryoga ot solmasdan avval kechuvini top; Yelli kun yo'rt, Yog'inli kun yot.* Keltirilgan maqollarda TAQDIR qudratli obzor sifatida gavdalanadi.

Nasroniylik va islom dinida taqdir xudoning azaliy ilmi va qudrati tarzida izohlanadi. Lekin ularning har birida o'ziga xos xususiyatlar bilan talqin etiladi. Islomda taqdir — Alloh irodasiga bog'liq deb hisoblovchi diniy tasavvur, rasman e'tirof etilgan aqidalardan biri. «Qazo — Alloh taoloning hamma narsalarning kelajakda qandoq bo'lishini azaldan bilishidir». «Qadar — o'sha narsalarning Allohning azaliy ilmiga muvofiq ravishda vujudga kelishidir». Taqdir masalasida jabariylar qilgan ishlarimizga taqdir aybdor, insonda tanlash imkoni yo'q deyishgan. Qadariylar taqdirni inkor qilishgan, inson barchasini o'zi yaratadi deyishgan. Ikki oqim ham ahli sunna aqidasi zid hisoblanadi. Ahli sunna va jamoa mazhabiga binoan balog'atga yetgan musulmonga Alloh taolo bandalarning hamma ishini maxluqotlarga bog'liq narsalarning